Alcuin Club Collections
XXIV

# ILLUSTRATIONS
OF THE
# OCCASIONAL OFFICES
## OF THE CHURCH IN THE MIDDLE AGES FROM CONTEMPORARY SOURCES

*Collected and Described*
BY
H. S. KINGSFORD, M.A.

A. R. MOWBRAY & CO. LTD.
LONDON: 28 Margaret Street, Oxford Circus, W. 1
OXFORD: 9 High Street
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## PREFATORY NOTE.

THE following pages are an attempt to gather together a selection of contemporary pictures illustrating the religious life of the mediaeval layman from his birth to his death. For this reason are included representations of Communion, although not strictly an Occasional Office ; and Orders are omitted as not coming within the experience of the average layman. The scenes are briefly described, and wherever possible illustrative passages from the Sarum Manual and other service books are added. But beyond this no attempt has been made to discuss the liturgical aspect of any of the illustrations, for which the reader is referred to the many books dealing with the subject. This book indeed is frankly a book of pictures, and as such it is hoped that it may prove of interest and use, and serve to illustrate the various rites and ceremonies in which a layman had his part in the Middle Ages.

The pictures must not always be interpreted too literally. The artist undoubtedly often allowed himself a good deal of latitude, especially in the matter of colour, and frequently treated his subject summarily and without being too careful as to detail. Many too are by foreign hands, and therefore cannot be expected to illustrate English use with complete accuracy.

For the loan of photographs and for permission to reproduce illustrations I have to thank the authorities of the British Museum, the Society of Antiquaries, Mr. C. R. Peers, Director S.A., the Rev. A. S. Duncan-Jones, Mr. Pierpont Morgan, through Miss Costa Greene, Mr. John Murray, C.V.O., F.S.A., and Mr. Emery Walker, F.S.A. Lastly, I am under a great debt of gratitude to the Rev. Dr. Woolley, who was good enough

to read the greater part of the book in manuscript and to make many valuable suggestions. I hasten to add that he is in no way responsible for the mistakes.

The extracts from the Sarum Manual are taken from that printed in the appendix to the edition of the York Manual, published by the Surtees Society in 1874 (No. 63), and from Maskell's *Monumenta ritualia Ecclesiae Anglicanae*, 2nd Edition, 1882.

H. S. K.

# ILLUSTRATIONS OF THE OCCASIONAL OFFICES OF THE CHURCH IN THE MIDDLE AGES FROM CONTEMPORARY SOURCES

## BAPTISM.

*B. M., Royal MS. 6 E.* vj, *f.* 171.

An initial B. On the left a priest vested in apparelled alb and amice holds the child over a chalice-shaped font. The child is represented as seated on the priest's right hand and being supported by his left. Behind the priest stands a clerk, and on the other side of the font are the three god-parents.

This picture appears to represent the priest receiving the child immediately before the act of baptism,[1] the infant having been already anointed on his breast and between his shoulders.

[1] Sarum Manual: "*Deinde accipiat sacerdos infantem per latera in manibus suis, et interrogato nomine eius, baptizet eum sub trina mersione.*"

FIG. 1. BAPTISM.

*B. M., Royal 6 E. vj, f. 171.*

## BAPTISM.

*B. M., Add.* 29704, *f.* 18.

This and the next picture represent baptism by immersion, which was the general practice in the Middle Ages for infants, except that the head was not always covered. But infants were also baptized by affusion (fig. 4), and for obvious reasons it was usual for adults (fig. 8). There is, however, no reference to affusion in the normal service, but the rubrics enjoining the priest to exhort lay folk to baptize in case of necessity explain that baptism may be either by affusion or by immersion.

An initial B. In a church, open at the sides, a priest, wearing alb and apparelled amice, stands on the left and dips the infant in the font. On the right stand a clerk, holding the office book, and the sponsors. Issuing from the priest's mouth is a scroll inscribed in nom̄ patris & filii & sp̄c scti: amē.[1] Above is a representation of the Holy Trinity, the stem of the crucifix, held by the Father, rising from behind the font.

[1] Sarum Manual: "... [*sacerdos*] *dicens.* N. Et ego baptizo te in nomine patris. *Et mergat eum semel versa facie ad aquilonem et capite versus orientem:* et Filii: *et iterum mergat semel versa facie ad meridiem:* et Spiritus sancti: Amen. *Et mergat tertio recta facie versus aquam.*"

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FIG. 2. BAPTISM.

*B. M., Add.* 29704, *f.* 18.

## BAPTISM.

*The Pageant of Richard Beauchamp. B. M., Cott. MS. Julius E.* iv, *f.* 1, *d.*

English, last quarter of 15th Century.

This picture represents the baptism of a child who was to become one of the greatest nobles of his age. On the left a bishop in cope and mitre dips the infant in a large hexagonal font supported by a central column and six surrounding pillars. On the right stand the sponsors—King Richard II in crown and royal robes, with his hand on the child's head; Richard le Scrope, Bishop of Lichfield,[1] in mitre and gown and tippet, and a lady in a butterfly head-dress. On the officiating bishop's left a clerk holds the open service book. Behind the bishop are three other clerks in surplices and almuces, one of whom holds the open chrismatory with places for the three oils,[2] and another the bishop's crozier and gloves. In the background are various spectators, one behind the king holding upright a sword of state.

[1] Afterwards Archbishop of York, executed in 1405.
[2] For the use of the chrismatory see p. 12.

Here is shewed howe he was baptised / hauyng to his godfadres
kyng Richard the second and seynt Richard Seruyse then bisshop
of Lichefelde / and after in processe of tyme he was Archebisshop
of yorke

FIG. 3. THE BAPTISM OF RICHARD BEAUCHAMP, AFTERWARDS FIFTH EARL OF WARWICK.

*B. M., Cott. Julius E.* iv, *f.* 1, *d.*

*Photo. lent by Mr. Emery Walker.*

## BAPTISM.

"*The art of good lyvinge*," *f.* i, 1.

This and the next picture represent the baptism of an infant by affusion.

The font is bath shaped and is divided into two unequal parts by a transverse partition. The object of the division is believed to have been to prevent the drippings from the infant's head falling back into the hallowed water. The child was held over the smaller division, into which the drippings would fall to be carried away by a drain. On the right the infant is held by his sponsors over the smaller division, while a priest, wearing surplice and stole, stands behind the font and baptizes the infant by pouring water from a shell over its head. The priest holds an open book in his left hand. On his right a clerk, with keys slung at his girdle, holds a chrismatory, and in front stands a boy holding a lighted taper which subsequently was placed in the infant's hand (see fig. 7). Various spectators stand in the background.

FIG. 4. BAPTISM.

*"The art of good lyvinge," f.* i, 1.

*B. M.*]

## BAPTISM.

*B. M., Egerton* 2019, *f.* 135.

On the left a man in civil dress, the father or godparent, holds the naked infant over a large chalice-shaped font. Behind the man stands the godmother. On the right the priest in surplice and stole pours water over the child's head from a shell, and the drippings are seen falling into the font. Behind the priest is a clerk holding the chrismatory. Above the infant's head is the Holy Ghost in the likeness of a dove.

FIG. 5. BAPTISM.

*B. M., Egerton* 2019, *f.* 135.

*Photo. lent by Mr. Emery Walker.*]

## BAPTISM.

*Triptych by Roger van der Weyden.*

FLEMISH, 15TH CENTURY.

THIS picture illustrates the infant being anointed on the forehead immediately after baptism. The parents and sponsors are standing around a circular font supported on a central stem, over which is held the naked infant.[1] On the right a priest vested in surplice and stole signs with a style the infant's forehead with the cream,[2] while he holds the chrismatory in his left hand.

[1] Sarum Manual: "*Tunc patrini accipientes infantem de manibus sacerdotis levent eum de fonte.*"

[2] Sarum Manual: "*Hic* [after the child has been lifted from the font] *liniat infantem de ipso chrismate cum pollice in vertice in modum crucis.*"

FIG. 6. BAPTISM : CONFIRMATION : PENANCE.

*Right wing of Triptych by Roger van der Weyden.*

*Photo. lent by Rev. A. S. Duncan-Jones.*]

## BAPTISM.

"*The arte or crafte to lyve well*," *f.* xxxvii.

Printed by Wynkyn de Worde in 1503.

After the unction a lighted taper was placed in the child's hand as illustrated in this picture.

A large circular font with what appears to be a small projection in front.[1] On the right the godparents hold the naked child over the font. On the left the priest, in surplice and stole, holds an open book in his right hand and with his left supports a lighted candle in the infant's right hand.[2] Behind the priest stands a clerk wearing a surplice.

[1] Such projections, if this be one, are found on several mediaeval fonts. Their use is not certain. They may have held a bowl to catch the drippings or have served as a book rest; if hollow, as this one seems to be, they may have been used to hold the oils.

[2] Sarum Manual: ". . . *ponat cereum ardentem in manu infantis*. . . ." This placing of the lighted candle in the child's hand took place after he had been vested in the chrism cloth. The artist has evidently made a mistake in representing the child naked.

FIG. 7. BAPTISM.

"*The arte or crafte to lyve well*," *f.* xxxvii.

*Soc. Ant.*]

## BAPTISM.

*B. M., Nero E.* ii, *part* i, *f.* 176.

FRENCH, EARLY 15TH CENTURY.

THIS picture of the baptism of Rollo the Northman after the Treaty of Clair-sur-Epte in 911,[1] represents an adult baptism. Duke Rollo, naked except for a loin cloth, kneels with clasped hands in a chalice-shaped font. On the left a bishop in mitre, cope, dalmatic, alb, and gloves, pours the water over the man's head from a bottle or ampulla. Behind stands a clerk wearing a cope and holding a processional cross. On the right stand the Duke of Aquitaine in a cap of estate and ducal robes and three other laymen. The font stands on a tiled pavement and behind hangs a brocaded curtain.

[1] It will be noticed that the artist is depicting an event which took place 500 years before his own time. The picture seems to be an attempt to combine different usages, that of a later day when fonts designed for infant baptism were employed, fonts which of course it was impossible for an adult to enter, and the earlier practice, whereby baptism was administered in low fonts or tanks, or in rivers, into which the neophyte stepped. In both cases it is probable that the rite was administered, at any rate where adults were concerned, by affusion, not immersion.

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FIG. 8. BAPTISM.

*B. M., Nero E.* ii, *part* i, *f.* 176.

## CONFIRMATION.

*B. M., Royal 6 E.* vj, *f.* 372.

An initial C. On the right a woman in a long gown and veil headdress holds on her right arm the child and presents him to the bishop, who stands on the left, wearing a mitre, alb, amice, and chasuble hanging as customary in loose folds. Behind the bishop is a clerk holding a chrismatory.

As the bishop is wearing a chasuble, he has either just said, or is about to say, Mass. As only one child is represented the confirmation is evidently an individual one. Parents were exhorted to present their children for confirmation whenever they heard that a bishop was in the neighbourhood.

FIG. 9. CONFIRMATION.
*B. M., Royal 6 E. vi, f. 372.*

## CONFIRMATION.

"*The arte or crafte to lyve well*," *f.* xl.

In the centre of the picture a bishop in cope and mitre anoints with the cream a row of five boys who kneel before him.[1] The bishop holds an open chrismatory in his left hand. Behind the boys a clerk binds the chrism cloth[2] round the forehead of one of those who have already been confirmed. Behind the bishop are two clerks, one holding a closed book and the other the bishop's crozier. The ceremony is represented as taking place before an altar, and it will be noticed that, possibly by an artist's licence, the boys are not kneeling facing the altar but sideways to it.

In this and the following picture the children are being anointed and not being confirmed by the imposition of hands. In the Middle Ages the imposition of hands was not individual, but general, the bishop raising his hands over all the candidates at once.

[1] Sarum Manual: "*Et tunc episcopus petat nomen, et ungat pollicem chrismate: et faciat in fronte pueri crucem, dicens:* Consigno te *N* signo crucis ✠ et confirmo te chrismate salutis. In nomine Pa ✠ tris et Fi ✠ lii et Spiritus ✠ Sancti. Amen." The words of the rubric in the Sarum Pontifical are practically the same. It will be noticed that the child's name is asked and he is anointed by name, illustrating the fact that it was allowable for a person to change his name at confirmation.

[2] Sarum Pontifical: ". . . *iniungatur ab aliquo sacerdote . . . quod tertia die vadant cum pueris ad ecclesiam ad chrismalia deponenda.*" Bishop Cantilupe of Hereford's Constitutions (1240): "*provideant matres parvulorum, quod confirmandi qui mittuntur ad episcopum habeant ligamina novae telae.*"

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## CONFIRMATION.

*The Van der Weyden Triptych* (see fig. 6).

A BISHOP in cope, alb, and mitre, the *infulae* of which are well shown, anoints with the cream the forehead of a boy who kneels before him. The bishop holds a circular chrismatory in his left hand. On his left a clerk, in a surplice, binds the chrism cloth round the forehead of a kneeling boy, and two boys and a girl, each with the chrism cloth round their foreheads, walk away. On the bishop's right is a group of four laymen.

FIG. 10. CONFIRMATION.

"*The arte or crafte to lyve well*," *f.* xl.

*Soc. Ant.*]

## PENANCE.

*B. M., Add. MS.* 25698, *f.* 9.

15TH CENTURY.

THE priest in surplice, gown, and grey almuce, is seated in a stall on the left. Fixed to the back of the stall is a painting of the papal arms. With his right hand he is giving a blessing, and in his left hand he holds a long discipline rod,[1] with which he touches the head of a man who rises from his knees some little way in front of him. It is probable that this man has not made his confession but that he is asking an absolution as he passes by.[2] On the left hand of the priest a penitent is kneeling, and two other penitents kneel near by, one at a stall on the priest's right, the other in front of the altar which is vested in the Passiontide array with a red frontal. At the side of the altar is another confessing pew with the papal arms on the back of the stall.

[1] For the discipline rod see Wickham Legg, *The Clerk's Book of* 1549 (Henry Bradshaw Society), p. 118.

[2] Rock, *Church of our Fathers*, 1853 edition, vol. iii, part 1, pp. 224-5.

FIG. 11. PENANCE.

*B. M., Add.* 25698, *f.* 9.

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## PENANCE.

"*The arte or crafte to lyve well*," *f.* xxiv, *d.*

WITHIN a vaulted church, a priest, wearing surplice, stole, and cap, is seated on the left, absolving with uplifted hand a woman penitent who kneels before him. On the right a male penitent is kneeling, and making his confession to another priest, possibly a friar, as he appears to be dressed in a habit with the cowl over his head.

FIG. 12. PENANCE.

*"The arte or crafte to lyve well," f.* xxiv, *d.*

*Soc. Ant.*]

## PENANCE.

"*The arte or crafte to lyve well*," *f.* xlii, *d.*

On the left, within a doorway, a priest is seated, hearing the confession of a kneeling man. In the centre another priest is seated in a high-backed seat. He wears a cap and gown and holds a book; his almuce is over his arm. Beside him, on his right, a man in a gown with a scarf over his shoulder, kneels and makes his confession. On the right, another priest, in habit with cowl thrown back, absolves a kneeling woman by placing his hand upon her head.

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## PENANCE.

*Van der Weyden Triptych* (see fig. 6).

A priest in a surplice with almuce over his head, is seated in a chair in front of a parclose screen; a male penitent kneels before him. On the right, a woman penitent is kneeling awaiting her turn.

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## PENANCE.

*B. M.*, *Egerton* 2019, *f.* 142 (see fig. 44).

The initial D of the verse *Dilexi quoniam* below the picture of the funeral.

In a seat with a high brocaded back is a priest in a surplice, with almuce over his head. With his right hand he absolves a man kneeling on his right.

FIG. 13. PENANCE.

"*The arte or crafte to lyve well*," *f.* xlii, *d.*

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*Soc. Ant.*]

## PENANCE.

*B. M., Egerton* 2019, *f.* 135.

On the right a friar in his habit, is seated in a chair. With his left hand he holds his knotted girdle. With his right hand he absolves a woman penitent who kneels by his side. Behind is a brocaded hanging, and above the Holy Ghost flies downwards in the likeness of a dove.

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## PENANCE.

*B. M., Add.* 18851, *f.* 69, *d.*

15th Century.

On the left a priest seated in a high backed wooden chair hears the confession of a woman penitent, in gown and hood, kneeling by his side. On the right a priest in cassock, stole, and sleeveless rochet, stands on the footpace in front of an altar and marks with ashes the forehead of a man passing in front of him. Other penitents stand behind and wait their turn. A clerk stands to the right of the priest.

This picture represents the ceremony on Ash Wednesday, when penitents were signed with the sign of the cross in ashes [1] and then ejected from the church.

[1] Sarum Missal: "*Postea distribuantur cineres super capita clericorum et laicorum a dignioribus personis; signo crucis cineribus signet.*"

For other illustrations of penance see figs. 27, 28.

FIG. 14. PENANCE.
*B. M., Egerton* 2019, *f.* 135.

*Photo. lent by Mr. Emery Walker.*]

FIG. 15. PENANCE AND THE SIGNING OF PENITENTS.
*B. M., Add.* 18851, *f.* 69, *d.*

## COMMUNION.

*Queen Mary's Psalter: B. M., Royal* 2 *B.* vii, *f.* 207, *d.*

English, early 14th Century.

On the left is an altar, with an image of our Lady and Child above it. To the right two clerks in surplices hold a long houseling cloth in front of three kneeling boys, one of whom is being communicated by having a wafer placed in his mouth by a priest, vested in alb and apparelled amice, who holds a paten in his left hand.

This picture is of particular interest as showing the houseling cloth. Another point to be noticed is that the communicant does not receive the wafer in his hands, but in his mouth, as is enjoined in the first Prayer Book of Edward VI.[1] As the clerk administering the communion is vested in an alb, it may be understood that the communion is taking place after Mass, or at some other time.

The houseling cloth is also well shown in the next illustration (fig. 17), taken from the same manuscript (*f.* 259, *d.*), which represents the miracle of St. Donatus restoring the broken chalice. Here four boys kneel with the houseling cloth held in front of them by two clerks in surplices.

[1] It is thought convenient the people commonly receive the Sacrament of Christe's body in their mouthes at the Prieste's hande.

FIG. 16. COMMUNION.
*B. M., Royal 2 B.* vii, *f.* 207, *d.*

FIG. 17. COMMUNION.
*B. M., Royal 2 B.* vii, *f.* 259, *d.*

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## COMMUNION.

*B. M., Harl. MS.* 2915, *f.* 84, *d.*

15TH CENTURY.

On the right stands a clerk, vested in an alb and stole, holding a paten in his left hand. With his right hand he places a wafer into the mouth of a man kneeling before him. The man has a cloth covering his uplifted hands.

FIG. 18. COMMUNION.
*B. M., Harl.* 2915, *f.* 84, *d.*

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## MARRIAGE.

*B. M., Nero E.* ii, *part* ii, *f.* 217.

FRENCH, LATE 14TH OR EARLY 15TH CENTURY.

IN the centre a priest vested in cope, with orphreys embroidered with crosses, alb and apparelled amice and crossed stole, likewise embroidered with crosses, joins the hands of the groom and bride. The groom wears a gown with long sleeves lined with fur, and has a collar round his neck; the bride is in a long gown, the train of which she holds up; three daisies are embroidered on the front of her dress. She wears a chaplet of flowers, but her hair is not hanging down. Behind the groom are two gentlemen, one wearing a collar, and behind the bride two ladies, the foremost one wearing the sideless *cote hardi*, a costume common at the end of the 14th and beginning of the 15th century. Behind the officiating priest are two clerks.

The ceremony is clearly taking place at the church door, and therefore represents the preliminary ceremony before the actual marriage service.[1]

[1] Sarum Manual: "*In primis statuantur vir et mulier ante ostium ecclesiae coram Deo, sacerdote, et populo, vir a dextris mulieris, et mulier a sinistris viri.*"

FIG. 19. MARRIAGE.

*B. M., Nero E.* ii, *part* ii, *f.* 217.

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## MARRIAGE.

"*The arte or crafte to lyve well*," *f.* xlvii.

A PRIEST wearing what seems to be intended for a rochet (it does not appear to be an alb), and ornamented stole, joins the hands of the man and woman. The bride wears a long gown and jewelled necklace, her hair hangs down her back, as was the custom for maidens, and on her head is a chaplet of flowers. The groom wears a long gown and holds his cap in his left hand. Behind the groom is a group of men and behind the bride a group of maidens.

On the left there is what would seem to be the exterior of a building, so this picture also probably represents the ceremony at the church door.

FIG. 20. MARRIAGE.

"*The arte or crafte to lyve well*," *f.* xlvii.

*Soc. Ant.*]

## MARRIAGE.

*Queen Mary's Psalter : B. M., Royal* 2 *B.* vii, *f.* 289, *d.*

THIS picture representing the marriage of Gilbert Becket, the father of St. Thomas, to the Emir's daughter, must be considered as an artist's license, as the marriage is being performed by a bishop wearing a chasuble.[1] The bishop is joining the hands of the man and woman. Behind the woman is apparently a clerk, and on the right an altar. The whole is exquisitely drawn if somewhat summarily treated.

[1] In a picture of the marriage of St. Etheldreda, belonging to the Society of Antiquaries, painted about the first quarter of the 15th century, the officiating bishop also appears to be wearing a chasuble.

FIG. 21. MARRIAGE.

*B. M., Royal* 2 *B.* vii, *f.* 289, *d.*

## MARRIAGE.

*Van der Weyden Triptych.*

The groom and bride stand holding hands in front of a priest vested in surplice and stole,[1] with a cap on his head. The bride wears a chaplet, and on the right a boy holds back the long sleeve of her gown. A woman in a horned headdress stands behind the bride and the groom's supporter is seen behind the priest.

[1] The usual vestments for the priest seem to have been cope, amice, alb, and stole. The Hereford Missal has "*Coram presbytero amictu, alba, fanone, et stola revestito,*" which implies that at Hereford at all events the fanon, or maniple, could be worn at other times than at Mass. No mention is here made of the cope, but nearly all the pictures represent the priest as wearing one. Dr. Woolley informs me that in a manuscript at Lincoln there is a rough drawing of a priest vested in amice, alb, fanon, and stole, joining the hands of a couple.

FIG. 22. [ORDERS]: MARRIAGE: UNCTION.

*Left wing of Triptych by Roger van der Weyden.*

*Photo. lent by Rev. A. S. Duncan-Jones.*]

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## MARRIAGE.

### The Marriage of Count Walleran of St. Pol.

*B. M., Royal* 14 *E.* iv, *f.* 30.

Third quarter of 15th Century.

The wedding takes place before the altar, which has a sculptured reredos, riddles, and a figure of our Lady and Child above it. In the centre a bishop in mitre, cope, and alb, joins the hands of the bride and bridegroom. The groom in a long furred gown stands on the left, and behind him is a group of his supporters, two holding sceptres and all but one wearing their hats. On the right is the bride, in a dress of rich brocade ; her hair is long and she wears a steeple headdress turned up with fur. Behind her is a group of ladies. Other people are entering the church by a door on the right : on the soffits of the door are figures of saints on brackets. Over the churchyard wall can be seen a landscape with trees.

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FIG. 23. THE MARRIAGE OF COUNT WALLERAN OF ST. POL.

*Photo. lent by Mr. Emery Walker.*] *B. M., Royal* 14 *E.* iv, *f.* 30.

## MARRIAGE.

### The Marriage of King Henry V and Katherine of France.

*Pageant of Richard Beauchamp. B. M., Julius E.* iv, *f.* 22.

The bride and bridegroom, wearing royal robes and crowns, stand holding hands. Behind them a bishop, vested in cope and mitre, surplice and almuce, blesses them with his right hand, while with his left he joins their hands. Behind the king is a group of his lords, and behind the queen of her ladies.[1]

[1] This picture probably represents the blessing given after the ring has been placed on the bride's fourth finger. Sarum Manual: "*Deinde inclinatis eorum capitibus, dicat sacerdos benedictionem super eos.*"

FIG. 24. THE MARRIAGE OF KING HENRY V AND KATHERINE OF FRANCE.

*B. M., Julius E.* iv, *f.* 22.

*Photo. lent by Mr. Emery Walker.*]

## CARRYING THE VIATICUM.

*Nuremberg Chronicle*, 1493.

THIS picture represents a party of merrymakers who did not kneel to the host when it was being carried over a bridge, and as a result the bridge broke and they were drowned, although the priest crossed in safety.

On the right is the priest in gown, cape, and cap,[1] carrying the pyx which is covered with a veil. In front of him walks a boy, bareheaded, wearing a gown with hood. In his left hand he carries a staff, on the top of which a lantern is fastened with a church banner below it; in his right hand he holds a small handbell.[2]

[1] According to the Sarum Manual the priest should have been vested in surplice and stole, but it may be supposed that he would wear a gown over his surplice when going abroad.

[2] It was laid down in all the constitutions that the viaticum should be carried in a proper pyx and should be preceded by at least one clerk carrying a lantern and a little bell, except in exceptional circumstances, when the priest might carry both himself. Thus the regulations made by Bishop Poore at a Synod at Durham in 1220 (Wilkins *Concilia*, i, 579, there tentatively ascribed to Bishop Marsh) provide: "*His adiicimus, quod cum eucharistia ad aegrum fuerit deferenda, habeat sacerdos pyxidem mundam et honestam . . . in ea deferat corpus Dominicum ad aegrotum, linteo mundo superposito, et lucerna precedente, nisi aeger valde remotus fuerit . . . Precedente quoque tintinnabulo.*" A small bell probably for this purpose, although generally called a sacring bell, is preserved in Bottesford Church, Lincolnshire.

FIG. 25. CARRYING THE VIATICUM.
*Nuremberg Chronicle.*

## DEATH.

*B. M., Add.* 18854, *f.* 78, *d.*

Hours of our Lady, 1525.

The picture represents the death of our Lady who, dressed in blue, lies on a bed surrounded by the Apostles. At the foot of the bed is a candlestick. On the left St. Peter wearing an alb and crossed black stole supports with his left hand a lighted candle in our Lady's hand, while in his right hand he holds a sprinkler.[1] Above our Lady is a representation of her soul ascending in an aureole. On the right an apostle rests his left hand on a book open upon the bed and holds a crucifix in his right hand.

[1] This picture probably represents the sprinkling of the sick person before confession and unction.

FIG. 26. THE DEATH OF OUR LADY.

*B. M., Add.* 18854, *f.* 78, *d.*

## CONFESSION OF THE DYING.

*Bedford Hours: B. M., Add.* 18850, *f.* 120.

In upper right hand border of funeral scene (fig. 39).

The sick man lies in bed. At the bedside sits a priest in an alb, with his head covered, hearing the confession, his head resting on his hand.

FIG. 27. CONFESSION OF THE DYING.
*B.M., Add.* 18850, *f.* 120.

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## THE ABSOLUTION OF THE DYING.

*Egmont Psalter: Pierpont Morgan Collection.*

Flemish, *c.* 1460.

In the centre a man wearing a gold gown, sits up in bed, his hands joined in prayer. The bed is covered with a sheet and pink coverlet and has a tester with coloured fringe and green curtains. On the left a Dominican friar in his habit, absolves the sick man placing his right hand upon his head.[1] On the left is a group of four religious, one in a black habit, another in blue, a third in pink with blue cassock and green cowl, and a fourth in red. The colours of these habits would appear to be an artist's licence as they do not correspond to any known religious dress, but they probably are intended to represent the four orders of friars. By a fire, on the left, a woman in a red gown warms some food in a pan. On the right of the bedside is a table with an ewer, a dish, and other utensils upon it, and further on is a group of eight laymen in clothes of various colours. On the checky floor are two dogs.

[1] Sarum Manual: "*Deinde* [after confession] *absolvat sacerdos infirmum ab omnibus peccatis suis . . .*"

forma absolutõis in ecte
mus. misereatur tui ops
tens. t ceta. Sequitur.
misdiam. et meam sue dig
nissime passionis te absol
uat. Et ego auctoritate ipius

FIG. 28. THE ABSOLUTION OF THE DYING.

*Egmont Psalter : Pierpont Morgan Collection.*

## UNCTION.

*Bedford Hours : B. M., Add.* 18850, *f.* 120.

In lower right hand border of funeral scene (fig. 39).

The sick man is in bed. On the left a priest is standing and anointing him, apparently on the eyes.[1] Behind is a clerk with the chrismatory.

[1] Sarum Manual : "*Dum dicitur praedictus psalmus* [*Usquequo, Domine, ps. xii*] *a choro vel a clerico, accipiat interim sacerdos oleum infirmorum super pollicem dextrum : et sic cum illo pollice tangat infirmum cum oleo, signum sanctae crucis faciens, super utrumque oculum incipiendo ad dextrum. . . .*"

The places to be anointed and the order in which they were anointed differed somewhat according to the different uses, but generally were as follows : eyes, ears, lips, nostrils, breast, hands, feet, back, or *umbilicus*.

FIG. 29. UNCTION.
*B. M., Add.* 18850, *f.* 120.

## UNCTION.

*Pageant of Richard Beauchamp. B. M., Julius E.* iv, *f.* 26, *d.*

THE dying earl is represented lying in bed, his head resting on pillows. On the right a bishop in mitre, surplice, and almuce, anoints the earl's breast[1] with his right hand, while with his left he holds a crucifix.[2] The crucifix is one which could be used on an altar if placed upon a foot, or in procession if placed on a staff. On the bishop's left a clerk in a surplice holds the chrismatory, which has a gabled and crested cover and places for the three oils. Mourners in attitudes of grief stand around the bed.

[1] The Sarum Manual makes no provision for anointing the breast, but it is found in York and other uses.

[2] See n. 1, p. 58.

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## UNCTION.

*Van der Weyden Triptych* (see fig. 22).

THE sick man, naked except for a towel round his head, lies, propped up with pillows, in a bed with a wooden back. A priest, in surplice, stole, and cap, with his almuce over his left arm, stands at the foot of the bed and with his right hand anoints the right hand of the sick man.[1] In his left hand he holds a circular chrismatory. At the bedside kneels a clerk in a surplice, with a bason and towel;[2] he apparently holds in his left hand a piece of linen to wipe off the cream. On the left a woman sits on the floor reading a book, while another woman stands behind the bed on the right.

[1] Sarum Manual: "*Deinde super manus.*"

[2] For the priest to wash his hands after the anointing. "*Tunc erigens se sacerdos lavet manus suas cum sale et aqua.*"

FIG. 30. UNCTION: THE DEATH OF RICHARD BEAUCHAMP, EARL OF WARWICK.

*B. M., Julius E.* iv, *f.* 26, *d.*

*Photo. lent by Mr. Emery Walker.*]

## UNCTION.

"*The arte or crafte to lyve well*," *f.* xlv. *d.*

The sick man lies in bed, his hands joined in prayer: on his right against the bolster is a cross.[1] At the foot of the bed on the left kneels a priest in surplice and stole,[2] anointing the man's left foot[3] with a style; in his left hand he holds the chrismatory. Opposite to him a woman, holding a candle, lifts the bed clothes from the man's foot. Behind her is another woman. Behind the priest is a group of clerks with three torches.[4]

[1] Sarum Manual: "*Et sciendum est quando infirmus debet inungi, offerenda est ei imago crucifixi et ante conspectum ejus statuenda.*" In another version of this picture, printed in the "Art of good lyvinge," the cross is a crucifix.

[2] Sarum Manual: "*In primis induat se sacerdos superpellicio cum stola.*"

[3] Sarum Manual: "*Deinde super pedes. . . .*"

[4] Bangor Pontifical: "*Duo fratres pro cereis deportandis et tertius pro cruce portanda superpelliciis induantur.*"

FIG. 31. UNCTION.

*"The arte or crafte to lyve well," f.* xlv, *d.*

*Soc. Ant.*]

## COMMUNION OF THE DYING.

*Bedford Hours*: *B. M.*, *Add.* 18850, *f.* 120.

In middle right hand border of funeral scene (fig. 39).

The dying man is lying in a bed which is surmounted by a tester. On the right at the bed's foot, a priest kneels holding up the host before the sick man.[1] On the left kneel three persons in civil dress. Behind the priest is a stool, covered with a linen cloth, on which is a covered pyx.

[1] Sarum Manual: "*Facta unctione . . . deinde communicetur infirmus.*" After the unction the priest inquired if the sick man remembered any other sins which he had not confessed, asked him whether he believed that the consecrated bread was the body and blood of our Lord Jesus Christ, and on the sick man replying that he believed, proceeded to communicate him.

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## COMMUNION OF THE DYING.

*B. M.*, *Egerton* 2019, *f.* 142.

(Fig. 44, middle of right hand margin).

The sick man is in a bed, with sheet and coverlet. On the left stands the priest in alb and stole, holding up the host before the dying man. Behind the priest kneels a clerk wearing alb and amice and holding a torch: other clerks may be inferred from the fact that two other torches are seen behind.

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## PREPARING THE CORPSE FOR BURIAL.

*B. M.*, *Egerton* 2019, *f.* 142.

(Fig. 44, top left hand corner).

The corpse is being wound in its cerecloth by a woman in a dark dress with veil headdress and white apron, who kneels on the left.

FIG. 32. COMMUNION OF THE DYING.
*B. M., Add.* 18850, *f.* 120.

# BURIAL.

## Sprinkling the Corpse.

*Brooke Antiphonar (of SS. Cosmas and Damian), Society of Antiquaries MS. 450, f. 27, d.*

Italian, probably Venetian, *c.* 1450.[1] An initial S.

The bodies of the two saints, in red cloth of gold gowns and caps, lie on a wooden bed upon a blue covering with a gold border; their heads rest on a black pillow embroidered with gold. Behind, a clerk in surplice and red cassock, dips his sprinkler into the waterpot[2] which is held by another clerk, similarly vested, standing on his left. This clerk holds a closed book, bound in red, in his right hand. Behind them are two other clerks, one of whom holds a processional cross, with gold head and staff. On either side stands a boy in civil dress, holding a lighted torch.

[1] This and the next picture, with some others in this manuscript, have been ascribed to Andrea de Mantegna, and indeed are so ascribed by the painter of a later miniature in the same book. Modern criticism unfortunately rejects this attribution.

[2] Sarum Manual: "*Quando deportari debet corpus defuncti ad ecclesiam, in primis sumat sacerdos spiculam, et aspergat aquam benedictam super corpus exanime, interim dicendo psalmum* De profundis."

FIG. 33. SPRINKLING THE CORPSE.

*Brooke Antiphonar, Soc. Ant. Lond., MS.* 450, *f.* 27, *d.*

## BURIAL.

### The Bodies being carried into Church.

*Brooke Antiphonar (of SS. Cosmas and Damian), Society of Antiquaries MS.* 450, *f.* 32, *d.*

The bodies of the two saints, dressed as in the former picture and not in a coffin, are being carried into a church upon a wooden bier, with a high back, draped in red cloth of gold. The bier is being carried shoulder high by four clerks, but only the two at the head are visible, the two at the foot being already in the church. The two clerks are vested in cassock and surplice, the cassock of the one in front being red, of the other blue. On the right stand two mourners in mourning gowns and hoods.

FIG. 34. THE BODIES BEING CARRIED TO THE CHURCH.
*Brooke Antiphonar, Soc. Ant. Lond., MS.* 450, *f.* 32, *d.*

## BURIAL.

### The Coffin being borne to the Church.

*Hours of Amédée of Saluces. B. M., Add.* 27697, *f.* 194.

French, late 15th Century.

The scene takes place outside a church. In the centre the coffin, covered with a pall ornamented with a cross, is being carried on the shoulders of four monks wearing their habits. In front of the coffin walk two priests in copes and hats singing the service, and in front of them walk six clerks in surplices. At each corner of the coffin is a poor man carrying a lighted torch. A group of mourners, in mourning gowns and hoods, follows. In the foreground the sexton is digging the grave ; a flat stone slab lies on the ground at one side.

FIG. 35. THE COFFIN BEING CARRIED TO THE CHURCH.
*B. M., Add.* 27697, *f.* 194.

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# BURIAL.

## "Vigiliae Mortuorum."

*Society of Antiquaries MS.* 5, *f.* 139.

French, Second quarter of 15th Century.

When the body had been placed in the church the *Vigiliae Mortuorum*, with *Placebo* and *Dirige*, were said or sung.

In the picture the coffin is covered with a blue pall ornamented with a white cross; a lighted taper stands at each corner. The service is being sung by four clerks on the left, who are vested in copes and stand at a reversible lectern. On the right three mourners in mourning gowns are seated in a canopied stall.[1]

[1] A general note on this and the following pictures may be added here. It will be seen that the coffin was not fashioned as nowadays, roughly to the shape of the body, but was a plain oblong chest sometimes with what looks like a coved lid but which is more likely a small herse to carry the pall. The peculiar dignity of this form of coffin must be seen to be appreciated. The plain chest with its simple pall, which makes flowers not only unnecessary but unseemly, is in striking contrast to the modern coffin of polished wood with brass fittings, and the advantage as usual is with the mediaeval arrangement.

The candles round the bier should be noted. The usual number appears to have been four, one at each corner, or one at each end and one on each side (see Hope, *English Altars*, plate 8, fig. 2). Henry Lord Scrope of Masham, who was executed in 1415 for his share in Cambridge's conspiracy, ordered in his will (printed in *Foedera*, ix, 272) that there should only be two candles, one at each end of his coffin, and that twelve poor men should each carry a torch, and in plate 12, fig. 2, of Hope's *English Altars*, there is an illustration of a funeral with only one candle, placed at the side, while a bedesman stands at each end holding a torch. Frequently, as seen in some of the following pictures, a herse covered with tapers was set around and above the coffin.

The gowns and hoods of the chief mourners were usual in England certainly until the reign of Elizabeth, and in state funerals were worn by some of the official mourners until the end of the 17th century. Dr. Woolley informs me that in a miniature at Lincoln the mourners wear white gowns, and Henry Lord Scrope ordered that the poor men who attended his funeral should be vested in white cloth. White too was the colour at canons' funerals at Salisbury and St. Paul's in the 13th century (see Hope and Atchley, *An Introduction to English Liturgical Colours*, p. 18).

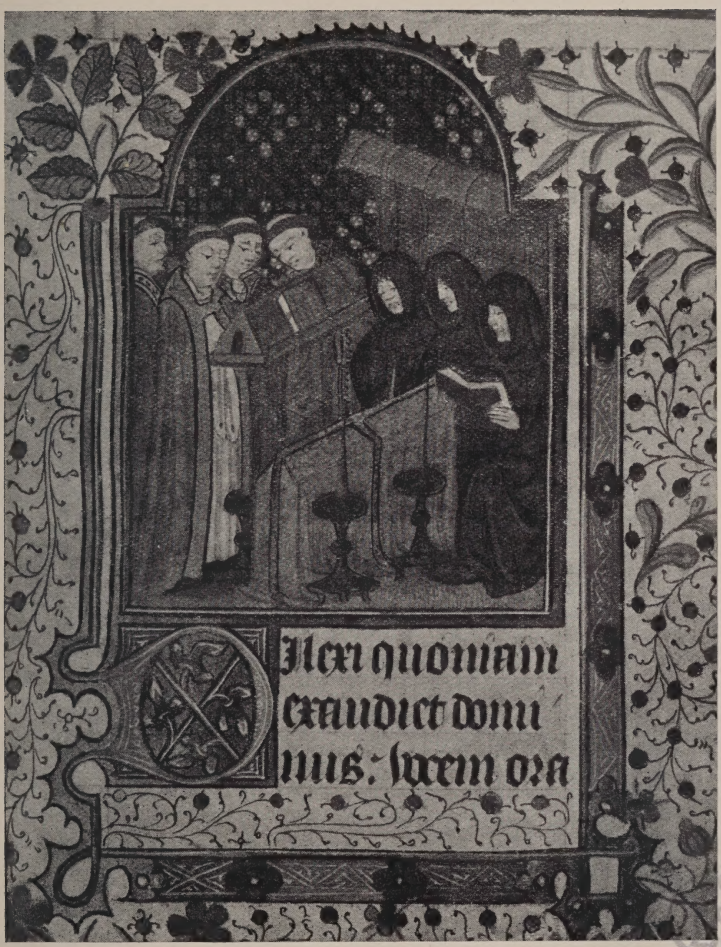


FIG. 36. "VIGILIAE MORTUORUM."
*Soc. Ant. Lond., MS.* 5, *f.* 139.

## BURIAL.

### "Vigiliae Mortuorum."

*B. M., Harl.* 2915, *f.* 55, *d.*

15th Century.

The service takes place in a vaulted church, the altar being vested in a white cloth, black upper and lower fronts, each embroidered with a red cross, and black riddles. Before the altar rests the coffin, covered with a red pall on which is a white cross. A taper in a candlestick is at each corner. On the right are three mourners in black mourning gowns, and on the left are four clerks, two of whom wear black copes and sing the service from a book on a desk covered with a cloth.

FIG. 37. "VIGILIAE MORTUORUM."
*B. M., Harl.* 2915, *f.* 55, *d.*

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## BURIAL.

### "Vigiliae Mortuorum."

*Hours of René of Anjou: B. M., Egerton* 1070, *f.* 54, *d.*

French, before 1480.

The coffin, covered with a pall ornamented with a cross, stands within the quire of a church and is surrounded by a herse of candles. At the head of the coffin is a cross, and two monks, dressed in their habit, sing the service from a book. Six other monks join in the service from the stalls, three on either side, and with them, two on each side, are four mourners wearing their mourning gowns and hoods. It will be noticed that the altar is not vested, and that above it is a hanging pyx and canopy.

FIG. 38. "VIGILIAE MORTUORUM."
*B.M., Egerton* 1070, *f.* 54, *d.*

## BURIAL.

### "Vigiliae Mortuorum."

*Bedford Hours: B. M., Add.* 18850, *f.* 120.

French, *c.* 1423.

Within a vaulted church, hung with funeral hangings, stands the coffin, covered with the usual pall ornamented with a cross and powdered with fleurs de lys, and beneath a gabled herse with tapers and with a cross on each gable. At the foot of the bier stand four mourners holding tapers, and on the right are three more. On the left are four clerks, three of them singing from a lectern and a fourth from a book on the stall before him, while he beats time with his hand.

For the pictures in the margin see figs. 27, 29, 32, and 41.

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### "Vigiliae Mortuorum."

*B. M., Egerton* 2019, *f.* 142.

(Fig. 44, top right hand corner).

In the centre is the coffin, covered with a pall, with two candles on the right and a cross at the head. On the left three clerks in copes say the service from a book on a desk. On the right two mourners, in mourning gowns, kneel at a faldstool.

FIG. 39. "VIGILIAE MORTUORUM."

*B. M., Add.* 18850, *f.* 120.

## THE FUNERAL MASS.

*B. M., Add.* 16997, *f.* 119, *d.*

FRENCH, MIDDLE 15TH CENTURY.

THIS miniature is of especial interest as it shows the funeral Mass,[1] and depicts the scene from an unusual point of view, looking north instead of east.

The service takes place within the quire of a church. On the left is the rood screen and loft, on which is a desk facing east. Below, in the return stalls, are the clerks to sing the service, one of whom wears a black cope and another his almuce on his head. In the centre is the coffin, covered with a blue pall, surrounded by six candles. On each side of the coffin are three mourners.

A priest, wearing a very full gold chasuble, stands at the altar, the upper and lower fronts of which are blue powdered with golden stars. Upon the altar is a crucifix with St. Mary and St. John, and above it a hanging pyx. On the celebrant's left kneels a server, dressed in a red gown with a green hood. At the east end of the north wall is a doorway leading into a vestry.

[1] Sarum Manual: "*Deinde sine intervallo incipiatur Missa pro Defunctis. Ubi uero in die sepulturae deportetur corpus ad ecclesiam, tunc immediate post predictam orationem,* Suscipe Domine, *dicatur commendatio animarum solemniter, et finito psalmo* Domine probasti *: statim incipiatur Missa pro defunctis.*"

FIG. 40. THE FUNERAL MASS.
*B. M., Add.* 16997, *f.* 119, *d.*

## BURIAL.

*Bedford Hours: B. M., Add.* 18850, *f.* 120.

In lower left hand border of Funeral Scene (fig. 39).

An open grave in which stands the sexton holding the corpse, wrapped in a cerecloth,[1] which he is placing in the grave.[2] At the foot a priest in a cope reads the office from a book, and by his side stands a clerk with the water-pot. Behind the grave are three crosses, marking the sites of other graves.

[1] It will be noticed that in the following pictures, with but one exception, the body, although placed in a coffin for the service, was not buried in the coffin but in the cerecloth alone, having been taken out of the coffin before burial. The coffin, in fact, was a common one belonging to the parish. This illustrates the rubric in the Book of Common Prayer: "When they come to the grave, while the corpse is made ready to be laid into the earth," etc. It is clear that if it had been customary to bury the body in a coffin the rubric would have been unnecessary, or at least would have been differently expressed. The only exception here illustrated to the usage of not burying the coffin, is the burial of Richard Beauchamp, Earl of Warwick (fig. 46), but the Earl is not being buried in the earth but in a stone tomb, which explains the exception. The cerecloth was originally of linen, but in England under the Tudors it was enacted for national reasons that bodies should be buried in woollen.

[2] Sarum Manual: "*Finitis orationibus ponatur corpus in sepulchro cantore incipiente:*

"Ant. *Ingrediar.*

"Ps. *Quemadmodum desiderat cervus.*"

FIG. 41. BURIAL.
*B. M., Add.* 18850, *f.* 120.

## BURIAL.

*Horae belonging to Mr. John Murray.*

French, second half of 15th Century.

In the foreground the body wrapped in a cerecloth is being placed in the grave by two sextons. At the side of the grave a clerk, in surplice and cope, holds a sprinkler[1] and sings the service from a book which he shares with another clerk similarly habited. On their left another clerk, in a surplice, holds the water-pot and a cross. Behind is a group of mourners, three of them in mourning gowns and hoods. The funeral seems to be taking place at night.

[1] Sarum Manual: "*Hic aspergatur aqua benedicta super sepulchrum.*"

FIG. 42. BURIAL.

*Horae belonging to Mr. John Murray.*

## BURIAL.

*Horae of the Regent Philip, Duke of Orleans, now belonging to Mr. J. Pierpont Morgan.*

FRENCH, 1450–60.

THE funeral takes place in a churchyard within a low wall; on right and left are porches with gold roofs. In the background is a cloister, full of bones, with a blue roof and dormer windows; above it appears a large church.

In the foreground two men, one in a blue gown and red cap and stockings, the other in a red gown, place the body in the grave. The body is wound in a tight cere-cloth, but the head and arms are free. Behind the grave a clerk in alb, crossed red stole, and black cope with gold orphreys, sprinkles the corpse or grave;[1] in his left hand he holds a closed book. Behind him stand two clerks in grey dalmatics with gold orphreys and amices; the one on the left holds an open book. On the right a boy in surplice and blue cassock holds the water-pot and a cross with gold head and red staff. On right and left are groups of mourners in mourning gowns and hoods. Behind in the churchyard is a standing stone cross, coloured pink (as is the stonework of the cloister and the church but not of the porches), and a smaller wooden cross marking a grave.

[1] Sarum Manual: "*Hic aspergatur tumulus aqua benedicta.*"

FIG. 43. BURIAL.

*Horae of the Regent Philip : Pierpont Morgan Collection.*

## BURIAL.

*B. M., Egerton* 2019, *f.* 142.

In the foreground the corpse in its cerecloth is being placed in the grave by two sextons. Behind, a clerk in a cope sprinkles the corpse and holds a book in his left hand. On his right another clerk similarly vested holds the processional cross and behind is another clerk in a cope. On the officiant's left a clerk in alb and amice holds the water-pot. A group of mourners, three of them in mourning weeds, stands on the right. In the background is a church and cloister, with spectators looking out of the windows and a row of skulls along the top. In the sky above is a representation of God the Father, to whom the soul of the deceased, represented as a naked child, is being carried by an angel. The angel spears with the end of a cross a devil who tries to catch the soul.

For the pictures in the margin see the descriptions on pp. 26, 60, and 74.

FIG. 44. BURIAL.

*B. M., Egerton* 2019, *f.* 142.

*Photo. lent by Mr. Emery Walker.*]

## BURIAL.

*Horae belonging to Mr. C. R. Peers.*

FRENCH, *c.* 1450.

ON the left by the open grave stands a bishop or abbot, in a white red-lined mitre, with gold ornaments, wearing an alb, gold amice, crossed blue stole, ornamented with crosses, and a red cassock. He holds a sprinkler in his right hand and a spade in his left.[1] Behind him stand a clerk in a surplice and blue cassock, holding a cross, and another clerk in surplice and brown cassock holding the water-pot. Behind them are various clerks in their habits, one of whom wears a red hat. On the right the sexton, in a red gown and black hat, places the corpse in the grave. The body is tightly wound in its cerecloth, which is stitched down the front. At the head of the grave is a group of mourners, two in mourning gowns, one worn over a blue dress; one wears a gold gown and a red cap and others are variously attired; three wear hats.

Behind is a church and what appears to be a cloister with skulls along the roof; in one bay is a man wearing a brown dress and hat.

[1] Sarum Manual: "*Finitis orationibus executor officii terram super corpus ad modum crucis ponat et corpus thurificet et aqua benedicta aspergat.*" It should be noted that although the rubrics enjoin the use of incense it is but rarely represented in the pictures.

FIG. 45. BURIAL.

*Horae belonging to Mr. C. R. Peers.*

## BURIAL.

*Pageant of Richard Beauchamp. B. M., Julius E.* iv, *f.* 27.

Two men, one at the head and the other at the foot, are placing the coffin, which is covered with cloth embroidered with a cross, in a stone tomb, on the side of which is a shield of the Earl's arms.[1] Behind the tomb the Bishop of Lichfield[2] in cope, mitre, alb, and crossed stole, sprinkles the coffin with holy water. On his left a clerk in surplice and almuce holds a large open book, and on the bishop's right another clerk, also in surplice and almuce, holds the crozier. Various mourners in mourning gowns and holding torches stand on the right as also do three women mourners. One of the male mourners holds a string of beads.

[1] Quarterly, 1 and 4 [gules], a fess and six crosslets [gold] for Beauchamp, 2 and 3, checkered [gold and azure], a chevron ermine, for Newburgh.

[2] William Heyworth, formerly abbot of St. Albans, died 13th March, 1446/7.

FIG. 46. THE BURIAL OF RICHARD BEAUCHAMP, EARL OF WARWICK.

*B. M., Julius E.* iv, *f.* 27.

*Photo. lent by Mr. Emery Walker.*]

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